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The Snows of Christmas-tide
By Louis Agol



BRUSH AND PENCIL

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PITTSBURG'S ANNUAL ART EXHIBITION

The tenth annual exhibition of paintings at Pittsburg, which was opened with the usual Founder's Day exercises on November 2d, is in many senses reminiscent of those that have gone before. It is thoroughly international in character, with a decided preponderance in favor of the imported canvases—over one hundred and sixty of the two hundred and eighty-seven pictures having been brought from Europe. It is noteworthy, perhaps, that of the Old World contingent of paintings comparatively few are by the so-called "exiled" Americans, which most visitors will think is not to be regretted, though the cry of unfairness has been freely voiced. Of the eighty-five canvases from Paris, it is pointed out, only five are by Americans, and this has been construed as indicative of prejudice or slight. If, however our native painters choose to expatriate themselves, they

ought not to complain if they are classed as foreigners and their works have to run the gauntlet with the acres of canvases of foreign make that are annually offered for exhibition. Certainly, the charge of unfairness is uncalled for. As a matter of fact, the "American art" made in Europe is the art America would grieve least to lose, and the censurable side of the show is, not that the native artists who choose to live abroad have been almost signally omitted, but that those who choose to stay home and work home have not a more generous representation.

As regards this question of foreign and home-made canvases, the well-informed art-lover can have but one opinion. There is a sanity, a virility,



BLUE AND WHITE
By Walter Gay

a wholesome, convincing element in much of the home art that is lacking in that done in the Old World. One could well dispense with Stuck, with his tinted coarseness; or Hoffbauer, with his pictured insight into fast life and the pace that kills; or even Thaulow, with his eternal prettiness of swirling eddies manufactured according to the artist's exclusive prescription; or Garrido, with his smiles, illuminating impossible terracotta complexions. America has cleaner, more natural, more vital art done within its own borders. A single Winslow Homer seascape would be meet recompense for quite a bunch of Mesdags from Holland and Al-



SWANS AND WATER LILIES
By E. A. Hornet



THE GREEN SETTING
By George Sauter

lans from the British Isles, or Harrisons from Paris. One or two Murphys, Davises, De Havens, or Rangers might solace one for several times that number of transcripts of European scenery. Many would doubtless be willing to sacrifice the English Walter Crane for the American Robert Reid, and Parisian Le Sidaner for New York Prellwitz. However, comparisons are supposed to be odious; and, besides, one would not willingly hurt the feelings of foreign contributors, or say aught that would make Americans feel—to their detriment—"we are the people."

The exhibition, in its way, is broadly representative, many phases of the world's art being shown. Over thirteen hundred canvases were submitted to a jury, composed of Alfred East, of London; Charles Cottet, of Paris; W. L. Lathrop, Thomas E. Eakins, and W. E. Schofield, of Philadelphia; John W. Alexander, J. Alden Weir, Ben Foster, and Robert Henri, of New York; William H. Howe, of Bronxville. This is a larger number than was ever submitted before for a Pittsburg exhibition, the canvases coming from England, Scotland, Holland, France, Germany, Switzer-

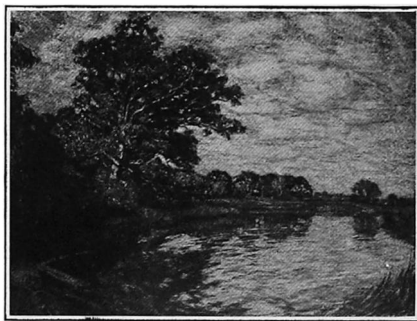
land, and Italy, in addition to the pictures gathered in this country. As usual, there were three prizes awarded by the jury, the announcement of which was made on Founder's day—one of \$1,500, one of \$1,000, and one of \$500, with their accompanying medals of gold, silver, and bronze, and also three "honorable mentions."

Lucien Simon, winner of the first prize, shows a large work, "Evening in a Studio," that is full of life, admirably

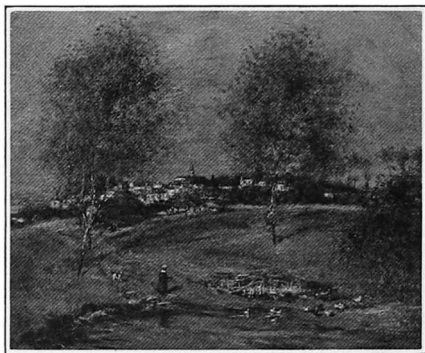
drawn, and treated in a masterly way in every particular. E. Willis Redfield's second-prize winner, "The Crest," bears so strong a semblance to the prize-winners in former Carnegie Institute exhibitions as to give rise to the idea that the juries are partial to scenes showing long stretches of field and river at about the time winter's season draws to a close. Childe Hassam's third prize winner, "June," is a big, pretentious bit of color—nude girls in a setting of flowers. The honorable mentions were William J. Glackens's "At Mouquin's," John Sloan's "The Coffee Line," and Charles H. Woodbury's "Winter."

The awarding of the prizes as in former years—there never was a jury that did as the public wanted it to do—excited no little comment. Perhaps there was adequate ground for the surprise manifested. As regards Simon's work, there can be no doubt or question. It is strictly an exhibi-

tion picture, but its composition, draughtsmanship, handling, and color scheme make it pre-eminently the most noteworthy canvas in the collection. It merited the prize it received. Redfield's work, too, was well done, and exceptionally effective; but it was suggestive of a vogue that dealers and directors show a tendency to cultivate. Schofield—the life-long friend and near neighbor of Redfield—was a prize-winner at Pittsburg last year. His contributions last year and this were identical in theme, tone,



LANDSCAPE
By Edward F. Rook



THE VILLAGE ON THE HILL
By Jean François Raffaelli



THE CREST

By Edward W. Redfield

Awarded Medal of the Second Class

in a corner behind the jog of an entryway, excited further question as to the reason for its prize-winning distinction, as did Sloan's honorable mention, "The Coffee Line." Both bear too conspicuously the stamp of the personal cleverness of the artists. Glackens's "At Mouquins" and Woodbury's "Winter" are both worthy of the honor conferred; but Glackens's canvas has too much the spirit of Hoffbauer's "Intense Life" to leave a wholly sweet taste in one's mouth, and Woodbury's is somewhat too suggestive of a painful striving after the "bigness" that a greater than he has realized—Homer.

A cursory glance through the three galleries suffices to show that Director Beatty has "discovered" no new geniuses and unearthed no masterpieces not already known. Portraiture is conspicuously lacking—Cecilia Beaux's "Portrait," Clara McChesney's "Francis Wilson," and John Lavery's "Mrs. Wetzlar" being the most notable canvases. Some of the other portraits—not to mention names—are so manifestly inferior as to imply undue leniency on the part of the jury of acceptance. The *genre* picture is little in evidence. Decorative canvases, on the other hand, have a fairly adequate showing—Aman-Jean, with two contributions; Cauvy, with a gorgeous landscape panorama; Walter Crane with a mythological theme; Maurice Eliot, with a decorative landscape of

treatment, and sentiment with Redfield's prize-winner and other offerings. And indeed from Alexander Roche, in far-away Edinburgh, comes a canvas this year so similar as to suggest infection with the virus of imitation—and Roche has been another prize-winner at Pittsburg too. Chance, accident, all of it, possibly; but the public is an observant public, and is prone to ask questions.

Hassam's "June," too big and bright and striking to be lost, if it is hung away

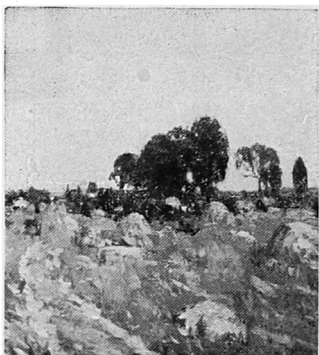


AFTER-GLOW

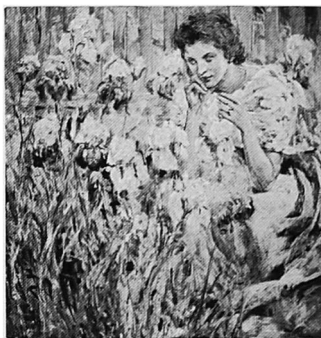
By Alexander Harrison

the Latin country; Walter Gay, with a blue and white conceit; Lillian Genth, with a fête scene; T. C. Gotch, with a symbolic exhibit, as decorative as ghastly; Hornel, with swans and water-lilies; La Thangue, with a couple of Old World springs; F. H. Newbery, with an over-decorated embroiderer; Henry Prellwitz, with his group of lotos and laurel; Robert Reid, with fleur de lys; and Louis Ridel, with a taking figure-piece, "Reminiscences," being some of the exponents of this form of art worthy of mention.

Any enumeration of landscapists, seascapists, and figure-painters whose work is represented in the show, often with examples of exceptional



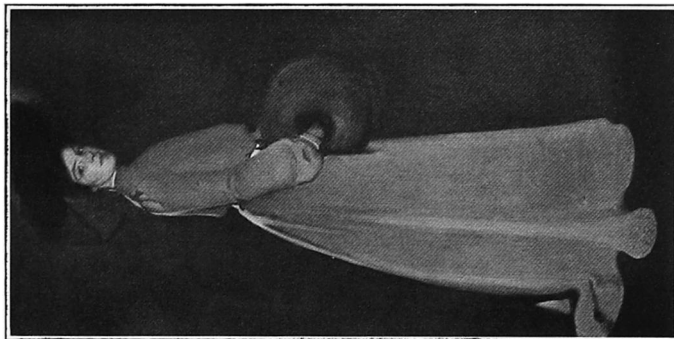
STONY PASTURE
By W. L. Lathrop



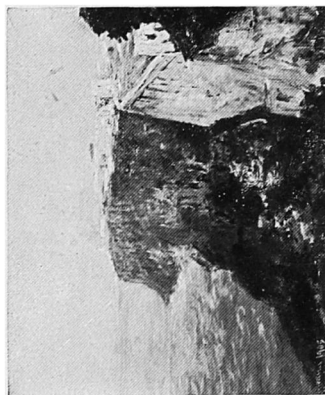
FLEUR DE LYS
By Robert Reid

quality, would be of little profit to the reader. One may note that of native talent very little has been drawn from the West. Frederic C. Bartlett, E. F. Glaman, H. S. Hubbell, J. C. Johansen (who now claims a New York address), J. W. Norton, and J. H. Sharp being the only Western artists represented. Most of the American material of the exhibition has been drawn from New York, Boston, and Philadelphia, and is the work of painters who have long been before the public in private and institutional exhibitions, and whose qualities and characteristics—which can scarcely be set forth in text—are comparatively well known. None of these show any radical departure from former methods, or essays into new fields. Indeed, not a little of the work shown has previously been presented to the public elsewhere, as it will hereafter be shown under new auspices and to new communities.

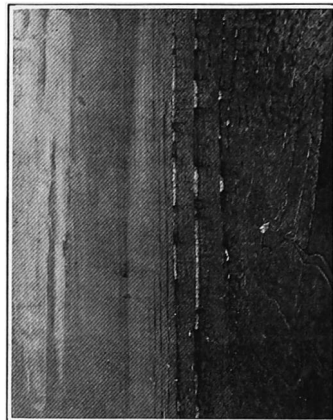
It should be said, in conclusion, that the current exhibition is fully up to the standard of those that have preceded it in the same Institute, which is saying much for the pleasure and benefit to be derived from a casual inspection or a careful study of the galleries. It should further be said that



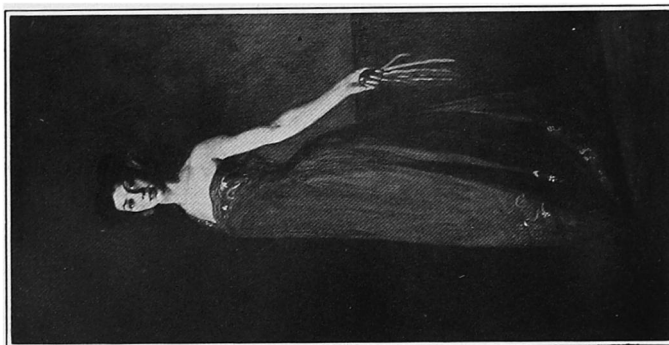
GIRL IN GRAY
By M. Jean McLane



HAVANA HARBOR
By Joseph R. Woodwell



THE FLOWING TIDE
By Moffat P. Lindner



SPANISH DANCER
By Robert Henri

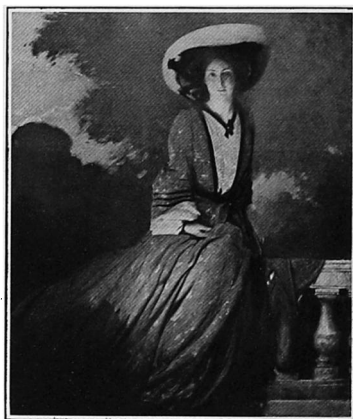
the show is much better hung this year than last, which adds immensely to the effectiveness of the collection, and that the lighting facilities of the temporary building which was erected for exhibition purposes, pending the completion of the permanent galleries, are almost ideal.

M. E. TOWNSEND.

NOTE.—For other works shown in Pittsburg, see following seven pages.



AT MOUQUIN'S
By William J. Glackens
Awarded Honorable Mention



PORTRAIT
By John W. Alexander



EIGHTEENTH ANNUAL FINE ART EXHIBITION IN CHICAGO

The recent exhibition of paintings and sculpture in Chicago—the eighteenth annual show at the Art Institute—was one of special interest, in many respects the best in several years. The exhibition consisted of three hundred and eighty-one canvases—the fifteen pieces of sculpture need scarcely be mentioned—and of these, sixty-six were sent from Paris, as usual, by the Institute's agent. Of the remaining pictures, seventy-seven came from New York, twenty-one from Philadelphia, thirty-one from Boston, and seventy-three were selected in Chicago. Indeed, the local artists—and perhaps with reason—felt somewhat “frozen out” by the disproportionately large space given to out-of-town canvases. An innovation this year was a special exhibition of thirty-six pictures by French artists of note, such as Aman-Jean, Besnard, Cottet, Dauchez, Dumont, Le Sidaner, La Touche, Prinnet, Raffaëlli, and Simon. These



EVENING IN A STUDIO

By Lucien Simon

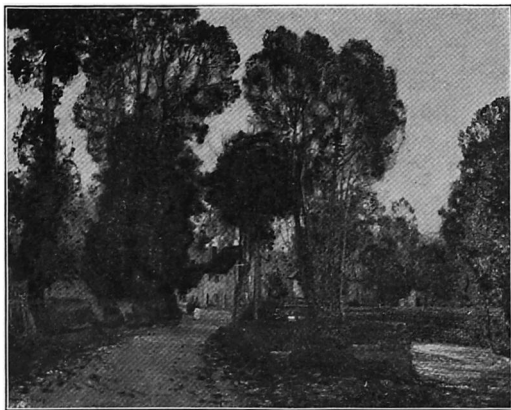
Awarded Medal of the First Class

had little excuse for their presence. Henri's canvas showed direct, straightforward painting, and was distinctly tonal in its quality, the lady in black having the charm of simplicity and mystery. It is perhaps worth noting that the Harris prize has been won for the last two years by portraits—Sargent's "William M. Chase," one of the most direct and forceful portraits he ever painted, and McEwen's "Woman of the Empire," a portrait in disguise.

"Field and Sky," a landscape by Charles Francis Browne, won the Cahn prize of \$100. This canvas of summer fields overshadowed by floating clouds was a new departure for Mr. Browne. He has painted with a careful brush, and made many canvases agreeable in composition and color, but none before that had such special distinction. It was painted largely with the palette-knife, and,

pictures were separately shown, which took off the curse of the "international" feature.

The dominant note in the galleries was the preponderance of portraiture, which was more marked, perhaps, than in any former exhibition. These canvases ranged from the pretentious "Portrait of a Lady in Black," by Robert Henri, which carried off the Harris prize of \$500, to works of minor—or minus—quality that



ROAD TO THE VILLAGE

By Alfred East

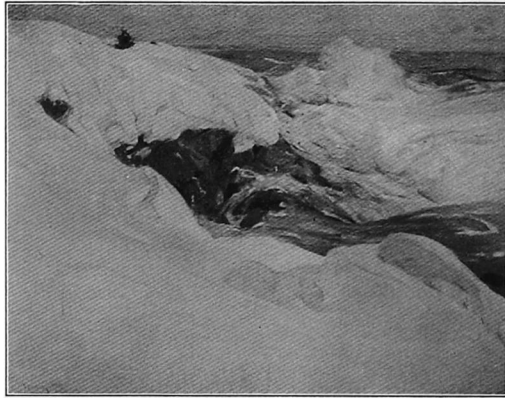
in a way, was a reminder of the skies of Maris or kindred Dutch painters, who catch the blue of upper air, the moist of the gray mist, and the billowy whiteness of cloud masses under the summer sun. Mr. Browne has other canvases exhibiting venturesome brush-work.

A cursory glance through the galleries will suggest the interest that inhered in the collection. The first of the rooms contained the "Portrait of a

Lady in Black" in a conspicuous place; Carroll Beckwith's portrait of Richard H. Ewart; Lee Green Richard's portrait of Miss X.; John Lambert's animated portrait of Thomas Eakins; Lawton S. Parker's portrait of Miss Marjorie Wilder; portrait of President Finley of the College of the City of New York, by S. J. Woolf; portrait of "Lady in White," by William H. Hyde; Edward Everett Hale, by Philip Lester Hale; "The Golden Crescent," by Edmund C. Tarbell; "In the Spruce Woods," by

Frank Benson; a landscape, "When Leaves are Falling," by Arthur Feudel; Colin Campbell Cooper's "Broad Street Station"; Louis Akin's color studies of the Grand Cañon; and the usual numerous small frames that did not intrude their merits on a careful viewing.

In the adjoining gallery were S. J. Woolf's "Finale;" "Wild Swan," by Emil Carlsen; Wellington J. Reynolds's por-



WINTER

By Charles H. Woodbury

Awarded Honorable Mention



LOW TIDES, ST. MONAN'S, FIFE

By Alexander Roche



ENTRANCE TO THE ROYAL PALACE, COPENHAGEN
By Fritz Thaulow

trait of Miss S.; several other portraits, one by Walter Alson Clark, and a boy by William T. Smedley; a good landscape by Charles P. Gruppe, and two tone-studies by Van Dearing Perrine.

In the next gallery were shown Charles Francis Browne's prize picture; a series of portraits by Janet Wheeler in a singular brown-toned atmosphere; "White and Gold," a figure-study, by Howard Gardiner Cushing; M. Jean

McLane's portrait of Mrs. H. R. Ovenden; a realistic portrait by Frederick W. Freer, of a scientist holding a test-tube between his fingers; Frank Benson's "Summer Sunlight"; Bryson Burroughs's "Ariadne Abandoned"; John W. Alexander's portrait of Mrs. W.; John F. Weir's portrait of Dr. S. Wells Williams; four paintings by Walter



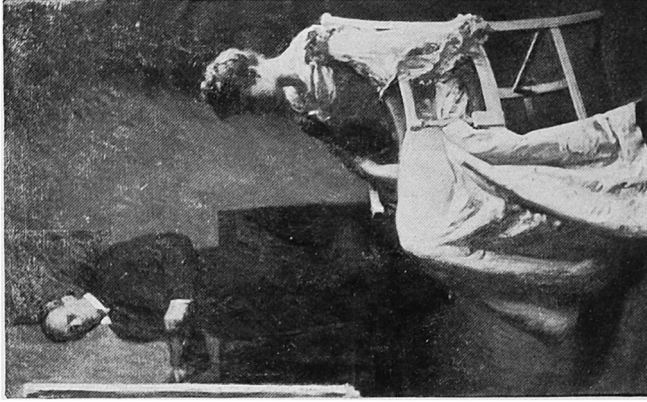
AT A PROVENÇALE SPRING
By H. H. LaThangue



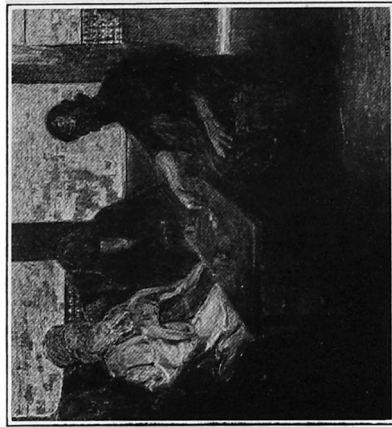
BAIRNIES CUDDLE DOON
By Robert Gemmell Hutchison



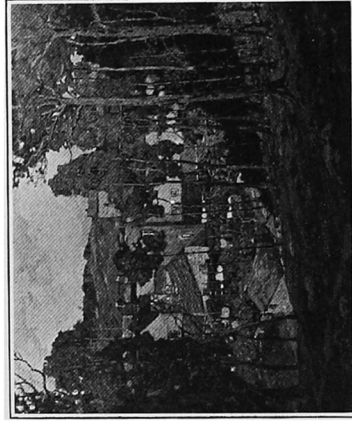
JUNE
By Childe Hassam
Awarded Medal of the Third Class



IN THE STUDIO
By Joseph DeCamp



JUDAS COVENANTING WITH THE HIGH PRIESTS
By Henry O. Tanner



A CORNISH VILLAGE
By W. Elmer Schofield



MOURNING A SAILOR'S DEATH, BRITTANY
By Charles Cottet

Tombs," by John Devereux York; "A Forest Oak," by Elliott Daingerfield; a portrait of Mrs. Ullman by Eugene P. Ullman; "A Montmartre Girl," by Victor Hecht; "Nannette Laughing," by Helen Kibbey; Thomas R. Congdon's two Salon paintings, "The Betortherd" and "The Connoisseur"; "The Three Forces—Time, Death, and Love," by Eben F. Comins; paintings by Irving R. Wiles, Lawton Parker, and Birge Harrison.

Entering the large southeast gallery one found Horatio Walker's "The First Gleam"; portraits of Miss E. P. and Mrs. D. P. B. C., by Frederic Macmonnies, decorative and interesting; Gari Melchers's quartet of canvases, the portraits of J. H. Dwight and "A Holland Lady," "Motherhood," and "Tea and Talk"; Alfred H. Maurer's "Gabrielle"; "The Picador," by Otto R. Gaensslen; "Girl at Window," by Frank H. Tompkins; "Portrait of H. C. Dodge," by May A. Post; "Gray Day in Autumn," by J. C. Johansen; "The New Fan," by William P. Henderson; "Fortune Telling," by Arthur Oakley; "The Entrance of the Ballet," by Maurice Sterne; "The Good Samaritan," by Henry O. Tanner; Edward F. Redfield's group of winter landscapes; "The Road Over the Uplands, Cape Ann," by John F. Stacey; Anna L. Stacey's "The Salt Bark, Gloucester"; Edward F. Cameron's "Moonrise in Illinois"; George C. Aid's "Motherhood" and "Pearls," his two Salon canvases; portraits by Adelaide C. Chase, Grace F. Winston, Thomas Eakins; the "Longshoreman," by Frederic W. Freer; a group of four canvases, including a "Misty Moonlight," by Alexander Harrison; winter studies by Birge Harrison; studies by Childe Hassam; decorations by the late William Morris Hunt; a "Moonlight" by



THE COFFEE LINE
By John Sloan
Awarded Honorable Mention

Carl Lindin; a "Spanish Quay" by Ossip L. Linde; "Happy Days," by Elizabeth Nourse; "The Miniature," by Mable Packard; "Scherzo," from the Paris Salon, by Allen E. Philbrick; and other interesting work by Ju'ius Rolshoven, Edward F. Rook, Andrew T. Schwartz, J. Alden Weir, Edmund H. Wuerpel, Henry Mosler, Walter Nettleton, and Grace Gassette.



PORTRAIT
By Cecilia Beaux

Though devoid of surprises or of anything of transcendent import, the exhibition was a pronounced success. The personnel of the exhibitors, as revealed by the foregoing brief survey, speaks for itself. The contributors to the display were, in the main, artists well known to gallery visitors, who, for the most part, adhered to former methods, and with few exceptions the offerings of this year were fully up to the standard of previous contributions.

In the exhibit of the American Printers and Sculptors at the Art Institute, the Chicago Academy of Fine Arts was well represented, both by its teachers and students. Of the teachers, William P. Henderson showed three canvases, "The New Fan," "The Castle of San Bernardo," and "An August Afternoon"; B. J. Olsson-

Nordfelt was represented by two of his characteristic arrangements, "The White Gown" and "Little Carrie"; and W. J. Reynolds showed the portrait of a young woman. Of the students of the school, Leo. Gruenhagen showed three canvases shown previously in the Paris Salon of 1905, and Mrs. Dudely Winston a decidedly successful portrait of Miss de Koven.

ELLIS W. CHAPIN.

✿ Chicago Art Institute having now reached a point in its development when collections should be made systematically, it has been suggested that a representative historical collection of American paintings be made. There is the nucleus of such a collection in the Institute already; forty-nine American pictures. A small but good example of Benjamin West is the oldest. This is accompanied by examples of Cole, Elliott, and Healy. Of artists born between 1820 and 1830 nine are represented:



MRS. WETZLAR
By John Lavery

ture would be strictly in line with similar movements in different parts of the country. As has been pointed out in **BRUSH AND PENCIL**, St. Louis is now making a representative collection of American statuary, which bids fair to eclipse anything of the sort in the world. The Pennsylvania Academy of Fine Arts in Philadelphia is at work on a collection of American portraiture, and the Metropolitan Museum in New York is now reaching out after characteristic canvases by native artists. This effort to have our own painters and sculptors adequately represented in our galleries is a step in the right direction, since it is a merited recognition of home ability. In our public institutions, if anywhere, Americans should have the opportunity of seeing what America is doing in the fine arts—and in the applied arts too.

Inness, E. Johnson, Bierstadt, F. E. Church, Bradford, Sanford Gifford, and the Harts; 1830-40, eight, including Shir-law, Vedder, Wyant, De Haas, and Neal; 1840-50, seven, including Chase, Bridgman, and Freer; 1850-60, eleven, including Dannat, C. H. Davis, Alex. Harrison, McEwen, Pearce, Grayson, and Hitchcock; since 1860, eight, including Melchers, Wendt, Johansen, Martha S. Baker, and Redfield. It has also drawings and illustrations by Abbey, Brush, Low, Cox, Thayer, Pyle and sculptures, a few originals by St. Gaudens, Bartlett, Ward, French, Potter, etc.

Such an enterprise on the part of the Chicago Art Insti-



THE READING
By Edmond Aman-Jean